

AP English Language and Composition

The College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of over 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators, and schools. The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

Section I: Multiple-Choice Questions

This is the multiple-choice section of the 2018 AP Exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
(Note that future exams may differ in look from the following content.)

AP[®] English Language and Composition Exam

SECTION I: Multiple Choice

2018

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

1 hour

Number of Questions

55

Percent of Total Score

45%

Writing Instrument

Pencil required

Instructions

Section I of this exam contains 55 multiple-choice questions. Fill in only the circles for numbers 1 through 55 on your answer sheet.

Indicate all of your answers to the multiple-choice questions on the answer sheet. No credit will be given for anything written in this exam booklet, but you may use the booklet for notes or scratch work. After you have decided which of the suggested answers is best, completely fill in the corresponding circle on the answer sheet. Give only one answer to each question. If you change an answer, be sure that the previous mark is erased completely. Here is a sample question and answer.

Sample Question Sample Answer

Chicago is a (A) ● (C) (D) (E)
(A) state
(B) city
(C) country
(D) continent
(E) village

Use your time effectively, working as quickly as you can without losing accuracy. Do not spend too much time on any one question. Go on to other questions and come back to the ones you have not answered if you have time. It is not expected that everyone will know the answers to all of the multiple-choice questions.

Your total score on the multiple-choice section is based only on the number of questions answered correctly. Points are not deducted for incorrect answers or unanswered questions.

Form I
Form Code 4OBP4-S

36

The exam begins on page 4.

The inclusion of source material in this exam is not intended as an endorsement by the College Board or ETS of the content, ideas, or values expressed in the material. The material has been selected by the English faculty who serve on the AP English Language and Composition Development Committee. In their judgment, the material printed here reflects various aspects of the course of study on which this exam is based and is therefore appropriate to use to measure the skills and knowledge of this course.

ENGLISH LANGUAGE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This part consists of selections from prose works and questions on their content, form, and style. After reading each passage, choose the best answer to each question and completely fill in the corresponding circle on the answer sheet.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-15. Read the following passage carefully before you choose your answers.

(The passage below is excerpted from an essay published in the early twentieth century.)

Every child has to learn the language he is born to. It is certain that he will make mistakes in the process, especially as he is not taught it by any wise system, but blunders into what usage he can grasp from day to day.

Now, if an adult foreigner were learning our language, and we greeted his efforts with yells of laughter, we should think ourselves grossly rude. And what should we think of ourselves if we further misled him by setting absurd words and phrases before him, encouraging him to further blunders, that we might laugh the more; and then, if we had visitors, inciting him to make these blunders over again to entertain the company? Yet this is common household sport, so long as there is a little child to act as zany* for the amusement of his elders. The errors of a child are not legitimate grounds of humour, even to those coarse enough to laugh at them, any more than a toddling baby's falls have the same elements of the incongruous as the overthrow of a stout old gentleman who sits down astonished in the snow.

A baby has to fall. It is natural, and not funny. So does the young child have to make mistakes as he learns any or all of the crowding tasks before him; but these are not fair grounds for ridicule.

I was walking in a friend's garden, and met for the first time the daughter of the house, a tall, beautiful girl of nineteen or twenty. Her aunt, who was with me, cried out to her in an affected tone, "Come and meet the lady, Janey!"

The young girl, who was evidently unpleasantly impressed, looked annoyed, and turned aside in some confusion, speaking softly to her teacher who was with her. Then the aunt, who was a very muscular woman, seized the young lady by her shoulders, lifted her off the ground, and thrust her blushing, struggling, and protesting into my arms—by way of introduction! Naturally enough, the girl was overcome with

mortification, and conceived a violent dislike for me. (This story is exactly true, except that the daughter of the house was aged two and a half.)

Now why,—in the name of reason, courtesy, education, justice, any lofty and noble consideration,—why should Two-and-a-half be thus insulted? What is the point of view of the insulter? How does she justify her brutal behaviour? Is it on the obvious ground of physical superiority in age and strength? It cannot be that, for we do not gratuitously outrage the feelings of all persons younger and smaller than ourselves. A stalwart six-foot septuagenarian does not thus comport himself toward a small gentleman of thirty or forty. It cannot be relationship; for such conduct does not obtain among adults, be they never so closely allied. It has no basis except that the victim is a child, and the child has no personal rights which we feel bound to respect.

A baby, when "good," is considered as a first-rate plaything,—a toy to play with or to play on or to set going like a machine-top, that we may laugh at it. There is a legitimate frolicking with small children, as the cat plays with her kittens; but that is not in the least inconsistent with respect. Grown people can play together and laugh together without jeering at each other. So we might laugh with our children, even more than we do, and yet never laugh at them. The pathetic side of it is that children are even more sensitive to ridicule than grown people. They have no philosophy to fall back upon; and,—here is the hideously unjust side,—if they lose their tempers, being yet unlearned in self-restraint,—if they try to turn the tables on their tormentors, then the wise "grown-up" promptly punishes them for "disrespect." They must respect their elders even in this pitiful attitude; but who is to demand the respect due to youth?

*a clown or acrobat

1. The primary purpose of the passage is to
 - (A) detail a solution to a problem
 - (B) critique a common practice
 - (C) point out a discrepancy in a theory
 - (D) describe the origin of a movement
 - (E) justify a widely held belief
2. One contrast presented in the first paragraph (lines 1-5) is between
 - (A) talkative and uncommunicative children
 - (B) graceful and clumsy movement
 - (C) formal and informal learning
 - (D) substantive and superficial mistakes
 - (E) mandatory and optional instruction
3. In the course of the second paragraph (lines 6-21), the focus of the argument shifts from
 - (A) foreigners' language acquisition to foreigners' adoption of local customs
 - (B) adults' view of children to children's view of themselves
 - (C) older children's learning to infants' learning
 - (D) children's independent learning to adults' instruction of children
 - (E) adults' language acquisition to children's learning in general
4. The author's word choice in lines 14-16 ("Yet this . . . elders") serves which of the following functions?
 - (A) It helps establish a characterization of children as playthings.
 - (B) It emphasizes the pleasures of the domestic family unit.
 - (C) It reveals the author's bias towards older generations in families.
 - (D) It questions the authority of parents and other relatives.
 - (E) It presents a family dynamic from the children's perspective.
5. In context, the word "sport" (line 15) is best interpreted to mean
 - (A) competition
 - (B) entertainment
 - (C) politeness
 - (D) instruction
 - (E) struggle
6. Which of the following best describes the rhetorical function of the third paragraph (lines 22-25) ?
 - (A) It makes an urgent appeal to the authority of experts.
 - (B) It offers a stern retort to the author's critics.
 - (C) It makes a concession to an opposing point of view.
 - (D) It restates the author's argument at a transitional place in the passage.
 - (E) It introduces a claim that is undermined in the following paragraph.
7. The primary function of the anecdote recounted in the fourth and fifth paragraphs (lines 26-41) is to
 - (A) emphasize a point by presenting an absurd example
 - (B) reinforce readers' preconceived ideas in order to underscore a truism
 - (C) present a hypothetical case that challenges the author's argument
 - (D) transcribe dialogue between two people to make the argument more realistic
 - (E) offer a model of etiquette for readers to emulate
8. In the sixth paragraph (lines 42-56), the author advances her argument by
 - (A) offering and then eliminating potential explanations
 - (B) acknowledging and then accepting common assumptions
 - (C) recognizing and then conceding to several challenges to her reasoning
 - (D) identifying and then examining the motivations of different groups of people
 - (E) introducing and then elaborating on examples from her own personal experiences
9. The author's tone in lines 42-45 ("Now why . . . the insulter") can best be described as
 - (A) defensive
 - (B) witty
 - (C) elated
 - (D) exasperated
 - (E) ingratiating

The passage is reprinted for your use in answering the remaining questions.

(The passage below is excerpted from an essay published in the early twentieth century.)

Every child has to learn the language he is born to. It is certain that he will make mistakes in the process, especially as he is not taught it by any wise system, but blunders into what usage he can grasp from day to day.

Now, if an adult foreigner were learning our language, and we greeted his efforts with yells of laughter, we should think ourselves grossly rude. And what should we think of ourselves if we further misled him by setting absurd words and phrases before him, encouraging him to further blunders, that we might laugh the more; and then, if we had visitors, inciting him to make these blunders over again to entertain the company? Yet this is common household sport, so long as there is a little child to act as zany* for the amusement of his elders. The errors of a child are not legitimate grounds of humour, even to those coarse enough to laugh at them, any more than a toddling baby's falls have the same elements of the incongruous as the overthrow of a stout old gentleman who sits down astonished in the snow.

A baby has to fall. It is natural, and not funny. So does the young child have to make mistakes as he learns any or all of the crowding tasks before him; but these are not fair grounds for ridicule.

I was walking in a friend's garden, and met for the first time the daughter of the house, a tall, beautiful girl of nineteen or twenty. Her aunt, who was with me, cried out to her in an affected tone, "Come and meet the lady, Janey!"

The young girl, who was evidently unpleasantly impressed, looked annoyed, and turned aside in some confusion, speaking softly to her teacher who was with her. Then the aunt, who was a very muscular woman, seized the young lady by her shoulders, lifted her off the ground, and thrust her blushing, struggling, and protesting into my arms—by way of introduction! Naturally enough, the girl was overcome with

mortification, and conceived a violent dislike for me. (This story is exactly true, except that the daughter of the house was aged two and a half.)

Now why,—in the name of reason, courtesy, education, justice, any lofty and noble consideration,—why should Two-and-a-half be thus insulted? What is the point of view of the insulter? How does she justify her brutal behaviour? Is it on the obvious ground of physical superiority in age and strength? It cannot be that, for we do not gratuitously outrage the feelings of all persons younger and smaller than ourselves. A stalwart six-foot septuagenarian does not thus comport himself toward a small gentleman of thirty or forty. It cannot be relationship; for such conduct does not obtain among adults, be they never so closely allied. It has no basis except that the victim is a child, and the child has no personal rights which we feel bound to respect.

A baby, when "good," is considered as a first-rate plaything,—a toy to play with or to play on or to set going like a machine-top, that we may laugh at it. There is a legitimate frolicking with small children, as the cat plays with her kittens; but that is not in the least inconsistent with respect. Grown people can play together and laugh together without jeering at each other. So we might laugh with our children, even more than we do, and yet never laugh at them. The pathetic side of it is that children are even more sensitive to ridicule than grown people. They have no philosophy to fall back upon; and,—here is the hideously unjust side,—if they lose their tempers, being yet unlearned in self-restraint,—if they try to turn the tables on their tormentors, then the wise "grown-up" promptly punishes them for "disrespect." They must respect their elders even in this pitiful attitude; but who is to demand the respect due to youth?

*a clown or acrobat

10. According to the author, “the obvious ground” (lines 46-47) can be ruled out because it
- (A) makes unfounded claims about the seriousness of an infraction
 - (B) relies on a distinction that is actually rather subtle
 - (C) cannot be generalized to other similar situations
 - (D) is too simple an explanation for such a complex issue
 - (E) does not account for the widespread occurrence of a behavior
11. The analogies presented in line 59 (“like a machine-top”) and in lines 60-61 (“as the cat plays with her kittens”) serve to
- (A) make a distinction between the kinds of games that children play and those that adults play
 - (B) exemplify a difference between how people typically treat children and how they should strive to treat children
 - (C) set up a paradox to cause readers to question what they know about interacting with children
 - (D) illustrate the unintended consequences of a particular approach to child rearing
 - (E) present a series of pleasant images to soften the tone of the author’s argument about respect
12. The three sentences in lines 60-65 (“There is . . . at them”) serve primarily to
- (A) recount a humorous story to lighten the discussion of a controversial issue
 - (B) provide a distinction to emphasize the passage’s main point
 - (C) offer an example to illustrate an unusual phenomenon discussed earlier
 - (D) present a personal anecdote to introduce a new problem
 - (E) introduce an analogy to justify a misunderstood practice
13. The quotation marks around the word “disrespect” in line 72 highlight the irony of the word because the behavior it describes represents
- (A) supposed adults’ deferential treatment of children
 - (B) parents’ lighthearted attempts to play with their offspring
 - (C) children’s eager mockery of adults’ behavior
 - (D) adults’ concerted efforts to please their children
 - (E) children’s inevitable reaction to being treated rudely by adults
14. The author uses the pronoun “we” throughout the passage to
- (A) include adults and children in the same group
 - (B) highlight norms of adult behavior
 - (C) acknowledge readers’ solidarity with her ideals
 - (D) underscore children’s lack of respect for adults
 - (E) identify herself with other writers
15. In the passage as a whole, the author contrasts which of the following?
- (A) The treatment of children and the treatment of adults
 - (B) The language use of children and the language use of adults
 - (C) The teaching of language to children and the teaching of language to foreigners
 - (D) The behavior of children and the behavior of foreigners
 - (E) The philosophy held by children and the philosophy held by adults

Questions 16-30. Read the following passage carefully before you choose your answers.

(The following passage is from a book of essays published in the early 2000s.)

In attempting an analysis of Lincoln's humor one is immediately confronted with two difficulties. In the first place, many stories attributed to Lincoln were never told by him. A. K. McClure's *Lincoln Stories* is recognized as the most reliable collection, yet Isaac N. Arnold, an intimate friend of Lincoln's, wrote on the fly-leaf of his copy of this book that Lincoln probably told no more than half the stories with which McClure credited him.¹ To prove that Lincoln did or did not tell a particular story is often impossible, for in most cases one must rely upon hearsay evidence or reminiscences.

The second difficulty lies in the fact that the effectiveness of a joke depends in large measure upon the manner of its telling. We may not be at all amused by reading some of Lincoln's jokes or hearing them at secondhand; whereas we might have split our sides had we heard them as he told them. For Lincoln was a master of the story-telling art; and when told by a master, even a dull joke may be irresistible.

"His stories may be literally retold," wrote Henry C. Whitney, "every word, period and comma, but the real humor perished with Lincoln"; for "he provoked as much laughter by the grotesque expression of his homely face as by the abstract fun of his stories."²

His manner of recital, declared Judge David Davis, was "in many respects unique, if not remarkable.³ His countenance and all his features seemed to take part in the performance. As he neared the pith or point of the joke or story every vestige of seriousness disappeared from his face. His little gray eyes sparkled; a smile seemed to gather up, curtain-like, the corners of his mouth; his frame quivered with suppressed excitement; and when the point—or 'nub' of the story, as he called it—came, no one's laugh was heartier than his."⁴

His humor had a general appeal. Not only the circuit lawyers and the Western villagers and farmers, but even urbane Easterners readily succumbed to it. In 1842, Ex-President [Martin] Van Buren, making a tour of the West, stopped one night at the village of Rochester, a few miles from Springfield. The Democratic politicians of Springfield went out "en masse" to meet and entertain him, taking Lincoln and

a few other Whigs along. Van Buren related several amusing incidents of New York politics, while others told tales of early life on the frontier. But all yielded at last to Lincoln, who kept them in an uproar far into the night with a seemingly inexhaustible supply of yarns, until Van Buren insisted that "his sides were sore with laughing."⁵

In many cases the stories Lincoln told were not original, although he often embellished and improved them. He himself repeatedly disclaimed credit for authorship and described himself as merely a retail dealer. His proficiency lay rather in a retentive memory, an uncanny power of association and histrionic skill.⁶ "He did not forget the good things that he heard," wrote Charles Sumner, "and was never without a familiar story to illustrate his meaning. When he spoke, the recent West seemed to vie with the ancient East in apologue and fable. His ideas moved, as the beasts entered Noah's ark, in pairs. At times his illustrations had a homely felicity, and with him they seemed to be not less important than the argument, which he always enforced with a certain intensity of manner and voice."⁷

Much of Lincoln's success as a storyteller was due to a talent for mimicry. "In the role of storyteller," said T. G. Onstot, son of the New Salem cooper, "I never knew his equal. His power of mimicry was very great."⁸

¹ Alexander K. McClure, *Lincoln's Yarns and Stories* (Chicago: John C. Winston, 1904). Far more trustworthy and scholarly is Paul M. Zall, ed., *Abe Lincoln Laughing: Humorous Anecdotes from Original Sources by and about Abraham Lincoln* (Berkeley: University of California Press, 1982).

² Henry C. Whitney, *Life on the Circuit with Lincoln*, ed. Paul M. Angle (Caldwell, Idaho: Caxton, 1940), 174.

³ In 1836, Maryland-born David Davis (1815-86) settled in Bloomington, Illinois. A close friend of Lincoln, he served as judge of the Eighth Circuit from 1848 to 1862, when Lincoln named him to the U.S. Supreme Court.

⁴ Paul M. Angle, ed., *Herndon's Life of Lincoln: The History and Personal Recollections of Abraham Lincoln as Originally Written by William H. Herndon and Jesse W. Weik* (Cleveland: World, 1942), 250. This reminiscence of Lincoln's story-telling is by Herndon, not Davis.

⁵ Angle, ed., *Herndon's Lincoln*, 208.

⁶*Thomas's note:* Lincoln's skill as a raconteur may have been to some extent hereditary. "From his father came that knack of story-telling, which has made him so delightful among acquaintances, and so irresistible in his stump and forensic drolleries," wrote William Dean Howells in his campaign biography of Lincoln. And Lincoln, when he corrected a copy of this book for his friend Samuel C. Parks, "let the statement stand."
Editor's note: W. D. Howells, *Life of Abraham Lincoln* (Springfield: Abraham Lincoln Association, 1938), 20. Samuel C. Parks of Springfield was a friend of Lincoln's. In 1863 he became an associate justice of the Idaho Supreme Court. His copy of Howells's biography, complete with Lincoln's penciled corrections, is reproduced in facsimile in this edition.

⁷Charles Sumner, "Eulogy," in *A Memorial of Abraham Lincoln* (Boston: City Council, 1865), 134.

⁸Thompson Gaines Onstot (b. 1829), author of *Pioneers of Menard and Mason Counties* (Forest City, Ill.: Onstot, 1902), was the son of Henry Onstot.

16. In context, the author's primary purpose in the first paragraph (lines 1-12) is to
- (A) show his familiarity with Lincoln's favorite stories
 - (B) point out different errors that scholars have made
 - (C) introduce a challenge that his topic poses
 - (D) critique the views of Lincoln's friends
 - (E) explain his skepticism regarding the state of the field
17. How does the author use note 1 to extend his argument in the first paragraph (lines 1-12) ?
- (A) He relates a disagreement between McClure and Arnold and then mentions Zall's inquiry into the matter.
 - (B) He claims McClure is "reliable" and then notes that McClure's collection appears in Zall's "trustworthy" book.
 - (C) He questions McClure based on Arnold's comments and then offers Zall as an alternative source.
 - (D) He characterizes McClure as "an intimate friend of Lincoln's" and then asserts that Zall is more "scholarly" than McClure.
 - (E) He criticizes McClure and Arnold's reliance on "hearsay evidence" and then praises Zall's research methods.
18. In the second paragraph (lines 13-20), the author primarily
- (A) lists the challenges others have experienced in cataloging Lincoln's jokes
 - (B) celebrates the timeless appeal of Lincoln's jokes
 - (C) describes how Lincoln's skill in telling jokes improved over the years
 - (D) distinguishes between the content and the delivery of Lincoln's jokes
 - (E) details the difficulty in verifying when Lincoln's jokes were recounted
19. In the third paragraph (lines 21-26), the author cites Whitney primarily to
- (A) confirm Lincoln's exceptional storytelling skills
 - (B) argue that Lincoln's jokes were occasionally distasteful
 - (C) stress that people thought Lincoln was unattractive
 - (D) show that Lincoln loved to laugh at himself
 - (E) reveal the moral lessons within Lincoln's stories
20. Note 3 primarily serves which purpose?
- (A) It represents Davis as an important influence on Lincoln's political career.
 - (B) It shows how humor advanced both Lincoln's and Davis' careers.
 - (C) It suggests that Davis' appreciation of Lincoln's humor was politically motivated.
 - (D) It indicates the extent to which Davis shaped Lincoln as storyteller.
 - (E) It establishes Davis as a reliable source of information on Lincoln.
21. Which of the following does the fourth paragraph (lines 27-37) describe?
- (A) Lincoln's full immersion in storytelling
 - (B) Audience responses to Lincoln's stories
 - (C) Lincoln's typical mood when he was with people
 - (D) The true significance behind Lincoln's stories
 - (E) Lincoln's compulsive need to entertain people

The passage is reprinted for your use in answering the remaining questions.

(The following passage is from a book of essays published in the early 2000s.)

Line In attempting an analysis of Lincoln's humor one is immediately confronted with two difficulties. In the first place, many stories attributed to Lincoln were
5 is recognized as the most reliable collection, yet Isaac N. Arnold, an intimate friend of Lincoln's, wrote on the fly-leaf of his copy of this book that Lincoln probably told no more than half the stories with which McClure credited him.¹ To prove that
10 Lincoln did or did not tell a particular story is often impossible, for in most cases one must rely upon hearsay evidence or reminiscences.

15 The second difficulty lies in the fact that the effectiveness of a joke depends in large measure upon the manner of its telling. We may not be at all amused by reading some of Lincoln's jokes or hearing them at secondhand; whereas we might have split our sides had we heard them as he told them. For Lincoln was a master of the story-telling art; and when told by a
20 master, even a dull joke may be irresistible.

"His stories may be literally retold," wrote Henry C. Whitney, "every word, period and comma, but the real humor perished with Lincoln"; for
25 "he provoked as much laughter by the grotesque expression of his homely face as by the abstract fun of his stories."²

30 His manner of recital, declared Judge David Davis, was "in many respects unique, if not remarkable.³ His countenance and all his features seemed to take part in the performance. As he neared the pith or point of the joke or story every vestige of seriousness disappeared from his face. His little gray eyes sparkled; a smile seemed to gather up, curtain-like, the corners of his mouth; his frame quivered with suppressed
35 excitement; and when the point—or 'nub' of the story, as he called it—came, no one's laugh was heartier than his."⁴

40 His humor had a general appeal. Not only the circuit lawyers and the Western villagers and farmers, but even urbane Easterners readily succumbed to it. In 1842, Ex-President [Martin] Van Buren, making a tour of the West, stopped one night at the village of Rochester, a few miles from Springfield. The Democratic politicians of Springfield went out "en
45 masse" to meet and entertain him, taking Lincoln and

a few other Whigs along. Van Buren related several amusing incidents of New York politics, while others told tales of early life on the frontier. But all yielded at last to Lincoln, who kept them in an uproar far into
50 the night with a seemingly inexhaustible supply of yarns, until Van Buren insisted that "his sides were sore with laughing."⁵

55 In many cases the stories Lincoln told were not original, although he often embellished and improved them. He himself repeatedly disclaimed credit for authorship and described himself as merely a retail dealer. His proficiency lay rather in a retentive memory, an uncanny power of association and histrionic skill.⁶ "He did not forget the good things
60 that he heard," wrote Charles Sumner, "and was never without a familiar story to illustrate his meaning. When he spoke, the recent West seemed to vie with the ancient East in apologue and fable. His ideas moved, as the beasts entered Noah's ark, in pairs. At
65 times his illustrations had a homely felicity, and with him they seemed to be not less important than the argument, which he always enforced with a certain intensity of manner and voice."⁷

70 Much of Lincoln's success as a storyteller was due to a talent for mimicry. "In the role of storyteller," said T. G. Onstot, son of the New Salem cooper, "I never knew his equal. His power of mimicry was very great."⁸

¹ Alexander K. McClure, *Lincoln's Yarns and Stories* (Chicago: John C. Winston, 1904). Far more trustworthy and scholarly is Paul M. Zall, ed., *Abe Lincoln Laughing: Humorous Anecdotes from Original Sources by and about Abraham Lincoln* (Berkeley: University of California Press, 1982).

² Henry C. Whitney, *Life on the Circuit with Lincoln*, ed. Paul M. Angle (Caldwell, Idaho: Caxton, 1940), 174.

³ In 1836, Maryland-born David Davis (1815-86) settled in Bloomington, Illinois. A close friend of Lincoln, he served as judge of the Eighth Circuit from 1848 to 1862, when Lincoln named him to the U.S. Supreme Court.

⁴ Paul M. Angle, ed., *Herndon's Life of Lincoln: The History and Personal Recollections of Abraham Lincoln as Originally Written by William H. Herndon and Jesse W. Weik* (Cleveland: World, 1942), 250. This reminiscence of Lincoln's story-telling is by Herndon, not Davis.

⁵ Angle, ed., *Herndon's Lincoln*, 208.

- ⁶*Thomas's note*: Lincoln's skill as a raconteur may have been to some extent hereditary. "From his father came that knack of story-telling, which has made him so delightful among acquaintances, and so irresistible in his stump and forensic drolleries," wrote William Dean Howells in his campaign biography of Lincoln. And Lincoln, when he corrected a copy of this book for his friend Samuel C. Parks, "let the statement stand."
Editor's note: W. D. Howells, *Life of Abraham Lincoln* (Springfield: Abraham Lincoln Association, 1938), 20. Samuel C. Parks of Springfield was a friend of Lincoln's. In 1863 he became an associate justice of the Idaho Supreme Court. His copy of Howells's biography, complete with Lincoln's penciled corrections, is reproduced in facsimile in this edition.
- ⁷Charles Sumner, "Eulogy," in *A Memorial of Abraham Lincoln* (Boston: City Council, 1865), 134.
- ⁸Thompson Gaines Onstot (b. 1829), author of *Pioneers of Menard and Mason Counties* (Forest City, Ill.: Onstot, 1902), was the son of Henry Onstot.

22. The anecdote in the fifth paragraph (lines 38-52) primarily demonstrates

- (A) how Lincoln's storytelling spoke to a broad audience
- (B) how Lincoln improved his tales by listening to other storytellers
- (C) when people began envisioning Lincoln as a potential president
- (D) why Lincoln was relaxed and easygoing in the 1840s
- (E) why colleagues were uncertain of Lincoln's political loyalties

23. In note 6, "*Thomas's note*" indicates that

- (A) Lincoln was indifferent to his father's moralizing
- (B) Lincoln observed his father estrange friends by telling jokes
- (C) Lincoln's father gave great speeches during his son's campaigns
- (D) Lincoln's father was a better storyteller than Lincoln was
- (E) Lincoln acknowledged his father's storytelling talents

24. What purpose does the "*Editor's note*" serve in note 6 ?

- (A) It contextualizes a personal source of information about Lincoln.
- (B) It offers the reader sources to conduct additional research on Parks.
- (C) It suggests that Howells' book is readily available in major libraries.
- (D) It presents an alternative assessment of Parks's friendship with Lincoln.
- (E) It confirms that Lincoln expressed his approval of Howells' book.

25. The description in lines 62-68 ("When he spoke . . . voice") suggests that Lincoln

- (A) described fantastic creatures to amaze and inspire people
- (B) tailored the delivery of his stories as well as the stories themselves to emphasize the message he was trying to convey
- (C) used mixed metaphors to support each point he was trying to make
- (D) dramatized the lives of real people to emphasize the significance of their actions
- (E) drew examples from current events as well as history to exploit his audience's anxieties

26. Taken in the context of the passage, note 7 indicates that Sumner's text is

- (A) a prose poem from a compendium of verse
- (B) the transcript of a campaign speech
- (C) a volume within a series of books
- (D) a selection from a compilation of works
- (E) the foreword to a museum catalog

27. The final paragraph (lines 69-73) underscores which of the following implied ideas?

- (A) Lincoln defended the interests of different classes of people.
- (B) Lincoln was a shrewd observer of people.
- (C) Lincoln relied on humor to make serious arguments.
- (D) Lincoln wished he were an actor rather than a politician.
- (E) Lincoln was unattractive but highly charismatic.

The passage is reprinted for your use in answering the remaining questions.

(The following passage is from a book of essays published in the early 2000s.)

Line In attempting an analysis of Lincoln's humor one is immediately confronted with two difficulties. In the first place, many stories attributed to Lincoln were
5 is recognized as the most reliable collection, yet Isaac N. Arnold, an intimate friend of Lincoln's, wrote on the fly-leaf of his copy of this book that Lincoln probably told no more than half the stories with which McClure credited him.¹ To prove that
10 Lincoln did or did not tell a particular story is often impossible, for in most cases one must rely upon hearsay evidence or reminiscences.

15 The second difficulty lies in the fact that the effectiveness of a joke depends in large measure upon the manner of its telling. We may not be at all amused by reading some of Lincoln's jokes or hearing them at secondhand; whereas we might have split our sides had we heard them as he told them. For Lincoln was a master of the story-telling art; and when told by a
20 master, even a dull joke may be irresistible.

"His stories may be literally retold," wrote Henry C. Whitney, "every word, period and comma, but the real humor perished with Lincoln"; for
25 "he provoked as much laughter by the grotesque expression of his homely face as by the abstract fun of his stories."²

30 His manner of recital, declared Judge David Davis, was "in many respects unique, if not remarkable.³ His countenance and all his features seemed to take part in the performance. As he neared the pith or point of the joke or story every vestige of seriousness disappeared from his face. His little gray eyes sparkled; a smile seemed to gather up, curtain-like, the corners of his mouth; his frame quivered with suppressed
35 excitement; and when the point—or 'nub' of the story, as he called it—came, no one's laugh was heartier than his."⁴

40 His humor had a general appeal. Not only the circuit lawyers and the Western villagers and farmers, but even urbane Easterners readily succumbed to it. In 1842, Ex-President [Martin] Van Buren, making a tour of the West, stopped one night at the village of Rochester, a few miles from Springfield. The Democratic politicians of Springfield went out "en
45 masse" to meet and entertain him, taking Lincoln and

a few other Whigs along. Van Buren related several amusing incidents of New York politics, while others told tales of early life on the frontier. But all yielded at last to Lincoln, who kept them in an uproar far into
50 the night with a seemingly inexhaustible supply of yarns, until Van Buren insisted that "his sides were sore with laughing."⁵

55 In many cases the stories Lincoln told were not original, although he often embellished and improved them. He himself repeatedly disclaimed credit for authorship and described himself as merely a retail dealer. His proficiency lay rather in a retentive memory, an uncanny power of association and histrionic skill.⁶ "He did not forget the good things
60 that he heard," wrote Charles Sumner, "and was never without a familiar story to illustrate his meaning. When he spoke, the recent West seemed to vie with the ancient East in apologue and fable. His ideas moved, as the beasts entered Noah's ark, in pairs. At
65 times his illustrations had a homely felicity, and with him they seemed to be not less important than the argument, which he always enforced with a certain intensity of manner and voice."⁷

70 Much of Lincoln's success as a storyteller was due to a talent for mimicry. "In the role of storyteller," said T. G. Onstot, son of the New Salem cooper, "I never knew his equal. His power of mimicry was very great."⁸

¹ Alexander K. McClure, *Lincoln's Yarns and Stories* (Chicago: John C. Winston, 1904). Far more trustworthy and scholarly is Paul M. Zall, ed., *Abe Lincoln Laughing: Humorous Anecdotes from Original Sources by and about Abraham Lincoln* (Berkeley: University of California Press, 1982).

² Henry C. Whitney, *Life on the Circuit with Lincoln*, ed. Paul M. Angle (Caldwell, Idaho: Caxton, 1940), 174.

³ In 1836, Maryland-born David Davis (1815-86) settled in Bloomington, Illinois. A close friend of Lincoln, he served as judge of the Eighth Circuit from 1848 to 1862, when Lincoln named him to the U.S. Supreme Court.

⁴ Paul M. Angle, ed., *Herndon's Life of Lincoln: The History and Personal Recollections of Abraham Lincoln as Originally Written by William H. Herndon and Jesse W. Weik* (Cleveland: World, 1942), 250. This reminiscence of Lincoln's story-telling is by Herndon, not Davis.

⁵ Angle, ed., *Herndon's Lincoln*, 208.

⁶*Thomas's note:* Lincoln's skill as a raconteur may have been to some extent hereditary. "From his father came that knack of story-telling, which has made him so delightful among acquaintances, and so irresistible in his stump and forensic drolleries," wrote William Dean Howells in his campaign biography of Lincoln. And Lincoln, when he corrected a copy of this book for his friend Samuel C. Parks, "let the statement stand."
Editor's note: W. D. Howells, *Life of Abraham Lincoln* (Springfield: Abraham Lincoln Association, 1938), 20. Samuel C. Parks of Springfield was a friend of Lincoln's. In 1863 he became an associate justice of the Idaho Supreme Court. His copy of Howells's biography, complete with Lincoln's penciled corrections, is reproduced in facsimile in this edition.

⁷Charles Sumner, "Eulogy," in *A Memorial of Abraham Lincoln* (Boston: City Council, 1865), 134.

⁸Thompson Gaines Onstot (b. 1829), author of *Pioneers of Menard and Mason Counties* (Forest City, Ill.: Onstot, 1902), was the son of Henry Onstot.

28. Taken as a whole, the notes suggest that the author
- (A) plans to write a longer piece on Lincoln and his political contemporaries
 - (B) relies mainly on primary rather than secondary sources about Lincoln
 - (C) acknowledges Angle as the leading authority on Lincoln's storytelling
 - (D) recognizes that older scholarship about Lincoln is frequently criticized by modern academics
 - (E) believes that most works on Lincoln's humor appear early in the twentieth century
29. The passage is primarily characterized by
- (A) anecdotal descriptions of Lincoln's storytelling
 - (B) brief excerpts from Lincoln's stories
 - (C) sensational accounts of Lincoln's personal life
 - (D) detailed explanations of Lincoln's political motivations
 - (E) perceptive observations about Lincoln's audiences
30. In the passage, the author primarily represents Lincoln as a figure who
- (A) was admired as a folk hero
 - (B) possessed a rare and unique talent
 - (C) influenced a generation of politicians
 - (D) believed in the instructional value of art
 - (E) strived to improve his dramatic performances

Questions 31-41. Read the following passage carefully before you choose your answers.

(The following passage is from an essay published in the 1920s.)

Line Human beings are curious creatures, and in nothing
more curious than in the forms of diversion which
they devise for themselves. Some of these are quite
5 comprehensible; they give physical or mental
pleasure. Bathing in the sea, for instance; or watching
a play; or visiting the Zoo; or eating agreeable food at
someone else's expense, or even at one's own; or
playing some game with a ball. It is easy to
understand that having one's person surrounded by
10 water, in which one floats and swims, or watching
human life enacted improbably by others on a stage,
or seeing strange beasts in cages, or rolling elegant
foods about the palate, or chasing after a ball, is
pleasing. But, besides these simple pleasures,
15 humanity has devised some so-called amusements
which seem to depend for their reputations as
entertainments less on pleasing sensations inflicted on
the participants than on some convention which has
ordained that these pursuits shall be held agreeable. It
20 speaks well, perhaps, for the kindliness and amiability
of the human race that most such pursuits are of a
gregarious nature. Assembling together; dearly we
love to do this. 'Neglect not the assembling of
yourselves together,' says (I think) St. Paul
25 somewhere; and it was a superfluous piece of
admonition. Neglect of this will never be numbered
among the many omissions of mankind. Seeing one
another; meeting the others of our race; exchanging
remarks; or merely observing in what particular
30 garments they have elected to clothe themselves to-
day; this is so nearly universal a custom that it has
become dignified into an entertainment, and we issue
to one another invitations to attend such gatherings.

We issue them and we accept them, and, when the
35 appointed date arrives, we assume such of our clothes
as we believe to be suitable to the gathering, and sally
forth to the party of pleasure. Often, indeed usually, it
is in the evening. Therefore we clothe ourselves in
such garb as men and women have agreed, in their
40 strange symbolism, to consider appropriate to the
hours after eight o'clock or so. And perhaps—who
knows?—it is in the exercise of this savage and
primitive conventionalism that a large part of the
pleasure of an evening gathering consists. We are
45 very primitive creatures, and the mere satisfaction of

self-adornment, and of assuming for a particular
occasion a particular set of clothes, may well tickle
our sensibilities. Be that as it may, we arrive at our
party dolled, so to speak, up, and find ourselves in a
50 crowd of our fellow-creatures, all dolled up too. Now
we are off. The party of pleasure has begun. We see
friends and talk to them. But this we could do with
greater comfort at our own homes or in theirs; this
cannot, surely, be the promised pleasure. As a matter
55 of fact, if you succeed in getting into a corner with a
friend and talking, be sure you will be very soon torn
asunder by an energetic hostess, whose motto is
'Keep them moving.' We are introduced to new
acquaintances. This may, no doubt, be very agreeable.
60 They may be persons you are glad to know. But it is
doubtful whether your acquaintanceship will prosper
very much to-night. It may well be that no topics
suitable for discussion will present themselves to
either of you at the moment of introduction. I know
65 someone who says that she never can think of
anything to say to persons introduced to her at a party
except 'Do you like parties?' And that is too crude; it
simply cannot be said. You must think of some more
sophisticated remark. Having thought of it, you must
70 launch it, in the peculiarly resonant pitch necessary to
carry it above the clamour (for this clamour, which
somewhat resembles the shrieking of a jazz band, is
an essential accompaniment to a party, and part of the
entertainment provided). A conversation will then
75 ensue, and must be carried on until one or other of
you either flags or breaks away, or until someone
intervenes between you. One way and another, a very
great deal gets said at a party. Let us hope that this is
a good thing. It is apparent, anyhow, that the mere use
80 of the tongue, quite apart from the words it utters,
gives pleasure to many. If it gives you no pleasure,
and if, further, you derive none from listening to the
remarks of others, there is no need to converse. You
had better then take up a position in a solitary corner
85 (if possible on a chair, but this is a rare treat) and
merely listen to the noise as to a concert, not
endeavouring to form out of it sentences. As a matter
of fact, if thus listened to, the noise of a party will be
found a very interesting noise, containing a great
90 variety of different sounds. If you are of those who
like also to look at the clothes of others, you will,
from this point of vantage, have a good view of these.

31. Which of the following statements best describes the meaning of lines 14-19 (“But, besides . . . agreeable”) ?
- (A) People have spent a long time developing social customs for enjoying communal gatherings.
 - (B) People subject their friends and relatives to forms of entertainment that are typically more boring than exciting.
 - (C) People abandon childhood pleasures in favor of more sophisticated entertainment once they grow older.
 - (D) People pursue a number of interests deemed amusing based on social tradition rather than on actual delight.
 - (E) People enjoy certain social events only after they have learned how to participate in these ceremonies.
32. The author mentions St. Paul’s “admonition” (lines 23-24) in order to
- (A) argue that people instinctively partake in social interactions
 - (B) explain why the church encouraged public gatherings
 - (C) show that people will sacrifice enjoyment when necessary
 - (D) highlight the ways people have changed over the years
 - (E) question the importance of organized religion in the modern age
33. The author’s attitude toward St. Paul’s admonition (lines 23-26) is best described as
- (A) earnest
 - (B) passionate
 - (C) irreverent
 - (D) conflicted
 - (E) cautious
34. Which statement best describes the relationship between the first and second paragraphs?
- (A) The first paragraph disparages those who oppose the pursuit of entertainment; the second illustrates the benefits of relaxing with others.
 - (B) The first paragraph argues that people rely on their senses to appreciate most amusements; the second shows how they do so.
 - (C) The first paragraph divides forms of entertainment into two broad categories; the second explores an example from the second category.
 - (D) The first paragraph asks why some social activities are more popular than others; the second analyzes both types of events.
 - (E) The first paragraph identifies the most entertaining aspects of social gatherings; the second considers how hosts can ruin these aspects.
35. The phrase “in their strange symbolism” (lines 39-40) illustrates the author’s
- (A) strong disgust with social obligation
 - (B) jaded appreciation of monetary wealth
 - (C) mock annoyance with personality flaws
 - (D) weary disbelief at social awkwardness
 - (E) ironic view of human behavior
36. What do lines 38-48 (“Therefore we . . . sensibilities”) reveal about the author’s view?
- (A) The contrast between “appropriate” and “primitive” captures her skepticism of social norms.
 - (B) Use of the pronoun “we” indicates her agreement with widespread concerns.
 - (C) The question “who knows?” signals bitter annoyance rising in her voice.
 - (D) Repetition of the word “particular” emphasizes her uncompromising outlook.
 - (E) The opposition between “very” and “mere” exemplifies her ambivalent perspective.

The passage is reprinted for your use in answering the remaining questions.

(The following passage is from an essay published in the 1920s.)

Human beings are curious creatures, and in nothing more curious than in the forms of diversion which they devise for themselves. Some of these are quite comprehensible; they give physical or mental pleasure. Bathing in the sea, for instance; or watching a play; or visiting the Zoo; or eating agreeable food at someone else's expense, or even at one's own; or playing some game with a ball. It is easy to understand that having one's person surrounded by water, in which one floats and swims, or watching human life enacted improbably by others on a stage, or seeing strange beasts in cages, or rolling elegant foods about the palate, or chasing after a ball, is pleasing. But, besides these simple pleasures, humanity has devised some so-called amusements which seem to depend for their reputations as entertainments less on pleasing sensations inflicted on the participants than on some convention which has ordained that these pursuits shall be held agreeable. It speaks well, perhaps, for the kindliness and amiability of the human race that most such pursuits are of a gregarious nature. Assembling together; dearly we love to do this. 'Neglect not the assembling of yourselves together,' says (I think) St. Paul somewhere; and it was a superfluous piece of admonition. Neglect of this will never be numbered among the many omissions of mankind. Seeing one another; meeting the others of our race; exchanging remarks; or merely observing in what particular garments they have elected to clothe themselves today; this is so nearly universal a custom that it has become dignified into an entertainment, and we issue to one another invitations to attend such gatherings.

We issue them and we accept them, and, when the appointed date arrives, we assume such of our clothes as we believe to be suitable to the gathering, and sally forth to the party of pleasure. Often, indeed usually, it is in the evening. Therefore we clothe ourselves in such garb as men and women have agreed, in their strange symbolism, to consider appropriate to the hours after eight o'clock or so. And perhaps—who knows?—it is in the exercise of this savage and primitive conventionalism that a large part of the pleasure of an evening gathering consists. We are very primitive creatures, and the mere satisfaction of

self-adornment, and of assuming for a particular occasion a particular set of clothes, may well tickle our sensibilities. Be that as it may, we arrive at our party dolled, so to speak, up, and find ourselves in a crowd of our fellow-creatures, all dolled up too. Now we are off. The party of pleasure has begun. We see friends and talk to them. But this we could do with greater comfort at our own homes or in theirs; this cannot, surely, be the promised pleasure. As a matter of fact, if you succeed in getting into a corner with a friend and talking, be sure you will be very soon torn asunder by an energetic hostess, whose motto is 'Keep them moving.' We are introduced to new acquaintances. This may, no doubt, be very agreeable. They may be persons you are glad to know. But it is doubtful whether your acquaintanceship will prosper very much to-night. It may well be that no topics suitable for discussion will present themselves to either of you at the moment of introduction. I know someone who says that she never can think of anything to say to persons introduced to her at a party except 'Do you like parties?' And that is too crude; it simply cannot be said. You must think of some more sophisticated remark. Having thought of it, you must launch it, in the peculiarly resonant pitch necessary to carry it above the clamour (for this clamour, which somewhat resembles the shrieking of a jazz band, is an essential accompaniment to a party, and part of the entertainment provided). A conversation will then ensue, and must be carried on until one or other of you either flags or breaks away, or until someone intervenes between you. One way and another, a very great deal gets said at a party. Let us hope that this is a good thing. It is apparent, anyhow, that the mere use of the tongue, quite apart from the words it utters, gives pleasure to many. If it gives you no pleasure, and if, further, you derive none from listening to the remarks of others, there is no need to converse. You had better then take up a position in a solitary corner (if possible on a chair, but this is a rare treat) and merely listen to the noise as to a concert, not endeavouring to form out of it sentences. As a matter of fact, if thus listened to, the noise of a party will be found a very interesting noise, containing a great variety of different sounds. If you are of those who like also to look at the clothes of others, you will, from this point of vantage, have a good view of these.

37. In lines 48-50 (“Be that . . . dolled up too”), the author repeats an idiomatic phrase most likely to
- (A) point out the superficial quality of most conversations
 - (B) draw attention to accepted social conventions
 - (C) question whether it is worthwhile to follow fashion trends
 - (D) suggest that people mask their true feelings in public
 - (E) show how people have preconceived ideas of others
38. The short sentences in lines 50-51 (“Now we . . . has begun”) highlight
- (A) the move from an objective review to a subjective opinion
 - (B) an important idea about appropriate party attire
 - (C) a leap in time to the distant future
 - (D) the transition from preparation to participation
 - (E) an imperative command for the reader to conform to social standards
39. Lines 51-79 (“We see . . . good thing”) primarily examine how
- (A) people tend to make exhausting treks from party to party
 - (B) the exchanges at parties are usually superficial
 - (C) interesting people rarely attend parties
 - (D) awkward behavior can ruin even the best parties
 - (E) the topics at a party typically address current events
40. Which of the following questions does the author attempt to answer in this passage?
- (A) Why do people decide to host parties?
 - (B) Why do people attend parties?
 - (C) What makes a party memorable?
 - (D) What do people learn at parties?
 - (E) How much money is spent on parties?
41. In her analysis of parties, the author assumes a persona that most closely resembles
- (A) a botanist explaining how a plant has adapted to its environment
 - (B) an anthropologist describing the peculiar customs of a tribe
 - (C) a chemist tracing the sequence of events underlying a chemical reaction
 - (D) a poet revealing the beauty in commonplace things
 - (E) a judge delivering an unpopular verdict

Questions 42-55. Read the following passage carefully before you choose your answers.

(The following passage is excerpted from a recent book about the United States Declaration of Independence.)

When one undertakes to read any text—whether fiction or nonfiction or even a poem—a handful of tried-and-true questions set one going in the right direction: What *kind* of text have I got in front of me?

Who is the *audience* for this text? And what is the *structure* of the text—that is, how has the author divided the text into parts? How do those parts help accomplish what the whole has been crafted to do? Asking these questions about the Declaration will make us better readers of its democratic art.

I'll start with the first: what kind of text is the Declaration?

Is it a sacred text? Or a treatise? Or perhaps a law? This is a question we rarely ask.

In fact, the Declaration is just an ordinary memo. As an example, I have in mind a memo I saw recently from a dean of students office at a northeastern college. It announced that, going forward, the dining hall would stay open later on weekdays, and it offered reasons for that change. The Declaration is the same kind of document: a memo that announces and, thereby, brings about a change, while also explaining it.

Short for “memorandum,” which is Latin for “something that needs to be remembered,” the memo has been a basic tool of human social organization ever since writing was invented. Although we are used to thinking of memos these days mainly as interoffice directives, our view has become restricted. Here's an older and more fundamental meaning:

An informal diplomatic message, *esp.* one summarizing the state of a question, justifying a decision, or recommending a course of action.

In fact, its oldest usage spawned a formula to launch declarations. It went like this: *Memorandum, That it is hereby declared . . .*

As ever speedier modes of duplication and communication have emerged, memos have become only more common and more important. Those who write the best memos set policy for businesses, cultural organizations, and governments. Because of their impact on our memories, writers rule. They wield the instrument by which our world is organized.

The Declaration, too, is a very practical document.

It claims to know something about how a particular institution of a particular kind—the kingdom of Great Britain, a free and independent state—should work. It criticizes this institution for failing to work as it should. It announces the separation, on account of this failure, of the colonies from Britain and the coming into being of a new political system. But it also had the job of organizing a group to joint action: revolt from Britain.

What does it take for a group to act in concert?

How are decisions made? Who takes responsibility for them? What makes it possible for a group, organization, or institution to collaborate over time? When do they run into trouble? Why? We all know things about how institutions should work. By trying to answer questions like these in relation to our own lives, we build a context for thinking about the Declaration.

42. The examples inside the dashes in lines 1-2 serve to emphasize

- (A) the formulaic manner in which most texts are studied
- (B) the broad applicability of the reading strategies that follow
- (C) the difference between the Declaration and works of imaginative literature
- (D) the difficulty of discerning authorial intention in a text
- (E) the variety of forms of writing that existed at the time of the Declaration

43. In context, the sentence in lines 9-10 (“Asking these . . . art”) can best be understood as

- (A) a reason for adopting a particular way of studying the Declaration
- (B) a challenge to commonly held ideas about the role of the Declaration in American history
- (C) a confirmation of the author's assumption that Americans are unfamiliar with the Declaration
- (D) a possible objection from Declaration scholars who resist textual analysis
- (E) an unforeseen complication regarding the author's view of the Declaration

44. The author's primary purpose in the first paragraph (lines 1-10) is to
- (A) explain the value of an approach
 - (B) anticipate a particular conclusion
 - (C) summarize the history of an idea
 - (D) evaluate one side of a contentious debate
 - (E) present evidence in support of an argument
45. The questions in the first paragraph (lines 1-10) differ from those in the final paragraph (lines 54-62) in that
- (A) the former encourage identification with authors and the latter critique it
 - (B) the former are meant to be satirical and the latter are meant to be serious
 - (C) the former are meant to facilitate textual analysis and the latter are meant to facilitate political analysis
 - (D) the former are meant to be answered and the latter are meant to be rhetorical
 - (E) the former pertain to the era of the American Revolution and the latter pertain to the present day
46. Which of the following best describes the relationship of the paragraph in lines 15-23 ("In fact . . . explaining it") to the paragraph in lines 24-36 ("Short for . . . *hereby declared*") ?
- (A) The first paragraph engages the reader with a contemporary colloquial style, and the second paragraph challenges the reader with language from the period of the Declaration.
 - (B) The first paragraph creates a connection between the Declaration and our ordinary lives, and the second paragraph exalts the Declaration as sacred.
 - (C) The first paragraph presents a current critical view of the Declaration, and the second paragraph argues that that view is restricted.
 - (D) The first paragraph argues that the Declaration is a certain type of document, and the second paragraph refutes that argument.
 - (E) The first paragraph compares the Declaration to a seemingly mundane type of document, and the second paragraph expands on the significance of that type of document.
47. The author presents the definition in lines 31-33 ("An informal . . . of action") primarily to
- (A) resolve a conflict
 - (B) present an objection
 - (C) widen a perspective
 - (D) introduce a theory
 - (E) indicate an origin
48. As used in line 34, "spawned" most nearly means
- (A) reproduced
 - (B) discovered
 - (C) corrupted
 - (D) generated
 - (E) imitated
49. In lines 37-39 ("As ever . . . important"), the author presents memos as
- (A) archaic yet irreverent
 - (B) pretentious yet meaningful
 - (C) routine yet relevant
 - (D) trivial yet time-consuming
 - (E) practical yet aesthetically pleasing
50. Which of the following best describes the effect of the author's rhetorical choices in lines 41-42 ("Because . . . writers rule") ?
- (A) The positioning of the verb at the end of the sentence emphasizes the passive nature of writers' influence.
 - (B) The use of the first-person pronoun hints that the author's statement holds true only in a relatively narrow set of circumstances.
 - (C) The use of the plural emphasizes that writers cannot make an impact on society individually.
 - (D) The brief declaration with which the sentence ends conveys a sense of conviction.
 - (E) The positioning of "Because" at the beginning of the sentence suggests writers' constant need to explain their motives.

The passage is reprinted for your use in answering the remaining questions.

(The following passage is excerpted from a recent book about the United States Declaration of Independence.)

Line When one undertakes to read any text—whether fiction or nonfiction or even a poem—a handful of tried-and-true questions set one going in the right direction: What *kind* of text have I got in front of me?

5 Who is the *audience* for this text? And what is the *structure* of the text—that is, how has the author divided the text into parts? How do those parts help accomplish what the whole has been crafted to do? Asking these questions about the Declaration will make us better readers of its democratic art.

10 I'll start with the first: what kind of text is the Declaration?

Is it a sacred text? Or a treatise? Or perhaps a law? This is a question we rarely ask.

15 In fact, the Declaration is just an ordinary memo. As an example, I have in mind a memo I saw recently from a dean of students office at a northeastern college. It announced that, going forward, the dining hall would stay open later on weekdays, and it offered reasons for that change. The Declaration is the same kind of document: a memo that announces and, thereby, brings about a change, while also explaining it.

20 Short for “memorandum,” which is Latin for “something that needs to be remembered,” the memo has been a basic tool of human social organization ever since writing was invented. Although we are used to thinking of memos these days mainly as interoffice directives, our view has become restricted. Here’s an older and more fundamental meaning:

An informal diplomatic message, *esp.* one summarizing the state of a question, justifying a decision, or recommending a course of action.

35 In fact, its oldest usage spawned a formula to launch declarations. It went like this: *Memorandum, That it is hereby declared . . .*

As ever speedier modes of duplication and communication have emerged, memos have become only more common and more important. Those who write the best memos set policy for businesses, cultural organizations, and governments. Because of their impact on our memories, writers rule. They wield the instrument by which our world is organized.

The Declaration, too, is a very practical document.

45 It claims to know something about how a particular institution of a particular kind—the kingdom of Great Britain, a free and independent state—should work. It criticizes this institution for failing to work as it should. It announces the separation, on account of this failure, of the colonies from Britain and the coming into being of a new political system. But it also had the job of organizing a group to joint action: revolt from Britain.

50 What does it take for a group to act in concert? How are decisions made? Who takes responsibility for them? What makes it possible for a group, organization, or institution to collaborate over time? When do they run into trouble? Why? We all know things about how institutions should work. By trying to answer questions like these in relation to our own lives, we build a context for thinking about the Declaration.

51. The main function of the sentence in lines 42-43 (“They wield . . . is organized”) is to

- (A) introduce an alternative to the argument made in the paragraph as a whole
- (B) provide evidence in support of a claim made in the first sentence of the paragraph
- (C) anticipate a possible objection to a line of reasoning presented earlier in the paragraph
- (D) weaken the claim made in the preceding sentence
- (E) elaborate on the point made in the preceding sentence

52. The shift to the past tense in the sentence in lines 51-53 (“But it . . . from Britain”) occurs because this sentence refers to

- (A) an idea about the Declaration that is no longer current
- (B) the rhetoric used in the Declaration to explain its intent
- (C) a political change that had occurred prior to the Declaration
- (D) the role of the Declaration at the time of its writing
- (E) an irrelevant function of the Declaration as a memorandum

53. In the final paragraph (lines 54-62), the author suggests that readers should do which of the following?
- (A) Form groups to further analyze the language of the Declaration
 - (B) Use their own experience to understand the motives underlying the Declaration
 - (C) Answer the questions in the paragraph prior to reading the Declaration
 - (D) Take responsibility for their own preconceived ideas about the Declaration
 - (E) Adopt the Declaration as a model for writing business memos
54. In the context of the passage as a whole, the “democratic art” of the Declaration mentioned in line 10 refers to the Declaration’s ability to do all of the following EXCEPT
- (A) critique an institution
 - (B) announce a change
 - (C) explain the nature of a change
 - (D) enforce a proposed change
 - (E) call a group to action
55. Based on the passage as a whole, it can be inferred that the author will most likely continue with a discussion that includes which of the following?
- (A) An analysis of the Declaration that addresses the questions about texts introduced at the beginning of the passage
 - (B) A comparison of views of the Declaration as a sacred text and as a treatise
 - (C) An examination of additional definitions of the word “memorandum”
 - (D) A closer look into fundamental differences between interoffice memos and the Declaration
 - (E) An account of other types of correspondence besides memos

END OF SECTION I
IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY
CHECK YOUR WORK ON THIS SECTION.

DO NOT GO ON TO SECTION II UNTIL YOU ARE TOLD TO DO SO.

MAKE SURE YOU HAVE DONE THE FOLLOWING.

- **PLACED YOUR AP NUMBER LABEL ON YOUR ANSWER SHEET**
- **WRITTEN AND GRIDDED YOUR AP NUMBER CORRECTLY ON YOUR ANSWER SHEET**
- **TAKEN THE AP EXAM LABEL FROM THE FRONT OF THIS BOOKLET AND PLACED IT ON YOUR ANSWER SHEET**

ACKNOWLEDGMENTS

© The Society of Authors as the Literary Representative of the Estate of Rose Macaulay.

From "*Lincoln's Humor*" and *Other Essays*. Copyright 2002 by the Board of Trustees of the University of Illinois.
Used with permission of the University of Illinois Press

Section II: Free-Response Questions

This is the free-response section of the 2018 AP Exam.
It includes cover material and other administrative instructions
to help familiarize students with the mechanics of the exam.
(Note that future exams may differ in look from the following content.)

AP[®] English Language and Composition Exam

SECTION II: Free Response

2018

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE TOLD TO DO SO.

At a Glance

Total Time

2 hours and 15 minutes

Number of Questions

3

Percent of Total Score

55%

Writing Instrument

Pen with black or dark blue ink

Reading Period

Time

15 minutes. Use this time to read the question and plan your answer to Question 1, the synthesis question. You may begin writing your response before the reading period is over.

Writing Period

Time

2 hours

Suggested Time

40 minutes per question

Weight

The questions are weighted equally.

IMPORTANT Identification Information

PLEASE PRINT WITH PEN:

1. First two letters of your last name

First letter of your first name

2. Date of birth

Month Day Year

3. Six-digit school code

4. Unless I check the box below, I grant the College Board the unlimited right to use, reproduce, and publish my free-response materials, both written and oral, for educational research and instructional purposes. My name and the name of my school will not be used in any way in connection with my free-response materials. I understand that I am free to mark "No" with no effect on my score or its reporting.

No, I do not grant the College Board these rights. ☐

Instructions

The questions for Section II are printed in the orange Questions and Sources booklet. You may use that booklet to organize your answers and for scratch work, but you must write your answers in this Section II: Free Response booklet. No credit will be given for any work written in the Questions and Sources booklet.

The proctor will announce the beginning and end of the reading period. You are advised to spend the 15-minute period reading Question 1, analyzing and evaluating the sources, and planning your answer. You may read the other essay questions at this time. You may begin writing your response before the reading period is over.

Section II of this exam requires answers in essay form. Each essay will be judged on its clarity and effectiveness in dealing with the assigned topic and on the quality of the writing. Quality is far more important than quantity. You should check your essays for accuracy of punctuation, spelling, and diction; you are advised, however, not to attempt many longer corrections.

Write clearly and legibly. Number each answer as the question is numbered in the exam. Begin each answer on a new page. Do not skip lines. Cross out any errors you make; crossed-out work will not be scored.

Manage your time carefully. You may proceed freely from one question to the next. You may review your responses if you finish before the end of the exam is announced.

Form I

Form Code 40BP4-S

36

Section II begins on page 4.

ENGLISH LANGUAGE AND COMPOSITION

SECTION II

Total time—2 hours and 15 minutes

Question 1

Suggested reading and writing time—55 minutes.

It is suggested that you spend 15 minutes reading the question, analyzing and evaluating the sources, and 40 minutes writing your response.

Note: You may begin writing your response before the reading period is over.

(This question counts for one-third of the total essay section score.)

In the United States, kindergarten has generally been considered an educational setting that provides opportunities for children to ready themselves for the academic and social worlds of formal education. However, the twenty-first-century drive toward increased academic standards has been felt even in the earliest grades, leading some researchers to express concern that the kindergarten experience is being compromised.

Carefully read the following six sources, including the introductory information for each source, and consider the implications of transforming kindergarten into a more academic environment than it has been in the past. Then synthesize material from at least three of the sources and incorporate it into a coherent, well-written argument in which you take a position on what kindergarten should be.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

Source A (Svensen)

Source B (Breen)

Source C (Rioul)

Source D (chart)

Source E (Curwood)

Source F (photo)

Source A

Svensen, Ann. "Kindergarten Controversy." *Family Education*, n.d., www.familyeducation.com/school/preparing-kindergarten/kindergarten-controversy.

The following passage is excerpted from an online parenting informational resource.

It used to be so simple: five-year-olds went to kindergarten and six-year-olds went to first grade. But what was once a natural course of events has recently become a difficult decision for many parents. Why? Because kindergarten ain't what it used to be.

In the Beginning . . .

Kindergarten was originally conceived in the 1800s by German philosopher and school teacher Friedrich Froebel. He thought of it literally as a "child's garden"—a place to fill with plants and flowers and nurture children's curiosity. It was not meant to be a functional classroom.

Vivian Paley, author and award-winning early childhood educator, believes that the goal of this first school year is to develop the social and imaginative strengths of children, and to build confidence. She has this message for kindergarten teachers, "Know your subject: Play."

Straying from its Roots

Froebel would be shocked by the latest trend in kindergarten education—a trend that's turning kindergartens away from their roots and into "mini" or "trickle-down" first grades. In these classrooms, five-year-olds are writing sentences, identifying phonetic sounds, making books, and learning the state capitals.

David Ruenzel, the author of a *Teacher Magazine* article on the subject, suggests this reason for the trend: "Parents whose children have long been in day care and preschool often perceive a half-day centered around play as a step backward. They want beginning reading and writing—not more play." Other experts think that schools are stressing academics in kindergarten in response to a public demand for higher standardized test scores.

The Fallout

Paley notes that with this push for early academics, we are beginning to hear about kindergartners who are "deficient" in various abilities or "slow learners," when, in fact, they may be well within their appropriate developmental stage.

Parents who do not want to see their children unfairly labeled may now be waiting until their kids are six to enroll them in kindergarten. Lorrie Shepard, Professor of Education at the University of Colorado, believes these parents are acting in the best interest of their children. But, she says, this practice is changing the balance in many kindergarten programs, and actually perpetuating the trend toward academics.

In regard to the "trickle-down first grade" trend, the National Association for the Education of Young Children holds this commonsense position: The pressure should not be on the child to meet a school's expectations. Kindergarten and first-grade programs should be ready to meet the developmentally diverse needs and abilities of all children.

Source B

Breen, Audrey. "U.Va. Researchers Find That Kindergarten Is the New First Grade." *UVA Today*, 29 Jan. 2014, news.virginia.edu/content/uva-researchers-find-kindergarten-new-first-grade.

The following passage is excerpted from an article published on the news Web site of the University of Virginia.

In a working paper titled "Is Kindergarten the New First Grade? The Changing Nature of Kindergarten in the Age of Accountability," [University of Virginia] researchers Daphna Bassok and Anna Rorem posit that increased emphasis on accountability led to meaningful changes in the kindergartener experience.

"In less than a decade we've seen the kindergarten experience essentially transformed," said Bassok, assistant professor at the Curry School of Education. "Academic skill-building has really taken center stage in today's kindergarten classrooms, in a way that just wasn't the case" before the late 1990s.

The study by Bassok and Rorem, a policy associate at U.Va.'s Weldon Cooper Center for Public Service, uses two large nationally representative datasets to track changes in kindergarten classrooms between 1998 and 2006. It shows that in 1998, 31 percent of kindergarten teachers indicated that most children should learn to read while in kindergarten. By 2006, 65 percent of teachers agreed with this statement. To accommodate this new reality, classroom time spent on literacy rose by 25 percent, from roughly 5.5 to seven hours per week.

Bassok said that, done correctly, this increased focus on academics could be helpful. "Young children are curious, enthusiastic learners, with immense potential. There are ways to teach early literacy and math content to young learners so that it's engaging, fun and really helps them get a head start."

But the increased emphasis on literacy may have a cost. As teachers spend more time and attention on academic content, time centered on play, exploration and social interactions may drop.

"It certainly doesn't have to be an 'either/or' scenario, where academics crowd out everything else," Bassok said, "but I worry that in practice, this is what is happening in many classrooms."

Reprinted with permission of the University of Virginia. All rights reserved.

Source C

Rioual, Brigit. "Kindergarten: The Changes from Play to Work." *Education 300: Education Reform Past and Present*, 3 May 2012, commons.trincoll.edu/edreform/2012/05/kindergarten-the-changes-from-play-to-work-2/.

The following is excerpted from a research paper written by a college student and posted to an education course's Web site. The parenthetical citations refer to academic sources used by the writer.

From having a simple curriculum, kindergarten has changed to a complex curriculum with standards that need to be met. While only 15 percent of kindergarteners were reading a decade ago, today "90 percent of kindergarteners passed an end-of-year reading test" in Maryland's Montgomery County (Curwood 2007, 30). The measures have dramatically changed; kindergarteners must be able to do things such as count to 100, predict, estimate, "match all consonant and short-vowel sounds to appropriate letters" and "use concrete objects to determine the answers to addition and subtraction problems" (Russell 2011, 253-6). In places like California, kindergarteners are expected to master 195 skills before first grade, and other states are following the same trends (Russell 2011, 253). Kindergarten is seen as the new first grade because many of the standards have moved from first grade into kindergarten (Curwood 2007). But how is this beneficial for children this age?

In some people's opinions, having kindergarten be work-focused helps them get ahead later on. Kindergarteners will be able to read, know how to take tests, and know crucial math and literacy skills for the testing that counts in fourth grade. Whereas some argue that kindergartners aren't ready for these pressures of academics, others argue that they are; studies have been done that say early learning is beneficial and that starting at this age is the right time to learn how to read (Curwood 2007, 30).

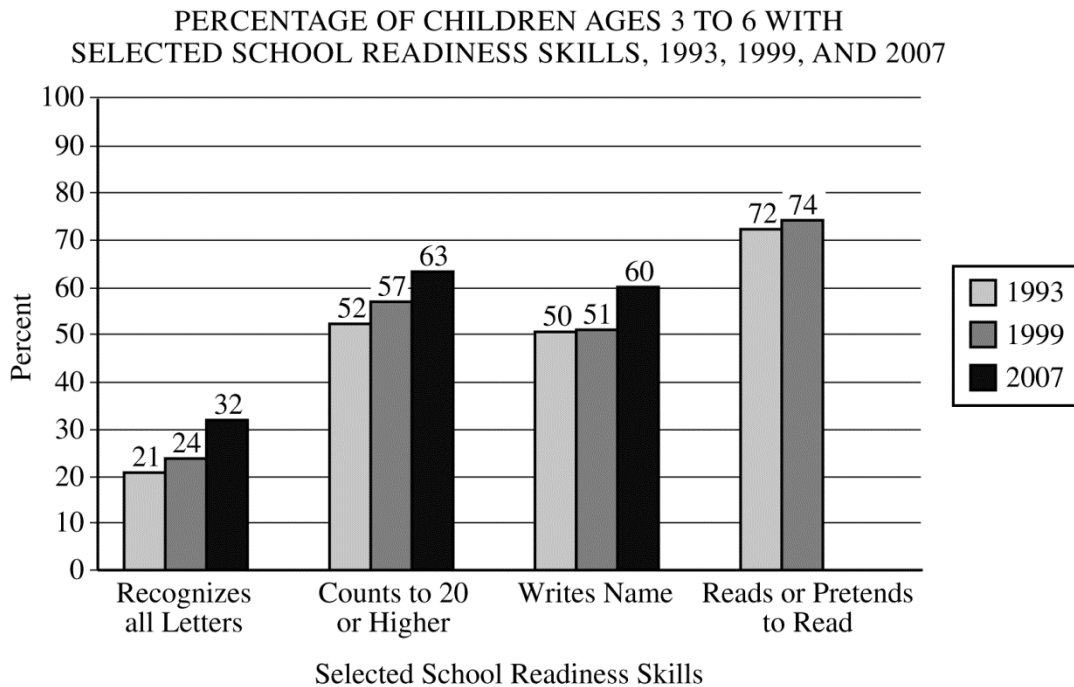
While people argue between a play-focused and work-focused kindergarten, it nevertheless has changed as a result to the emphasis of education and the state of the economy in our society. More families have both parents work, which has caused preschools to become more common and a chosen choice of childcare. As the number of children in preschool, and the number of preschools increase, children are being exposed to skills that they would have typically learned in the traditional model of kindergarten, such as learning how to use scissors or write (Hatch 1988, 147). Preschoolers are even learning how to write their alphabet and how to read, therefore, making it unnecessary for kindergarten to remain play-focused and forced to be academically focused (Hardy 2009, 8). By putting their children in preschools, parents are helping their children's academic future; it has been reported that "children who attend quality preschools score higher on kindergarten readiness screening tests" and "school performance continues to remain higher for those students who attended preschool" (Plevyak, 2002, 25). School is the way to success in our economy; therefore, by starting academics earlier, children are getting ahead. Preschool has created this push for academics to start in kindergarten, which will help them later on when it comes to competition for admission into colleges and getting jobs.

Changes from Play to Work, Brigit Rioual, 2012, Trinity College

Source D

Percentage of Children Ages 3 to 6 with Selected School Readiness Skills, 1993, 1999, and 2007. Digital image. Child Trends, Oct. 2012, childtrends.org/wp-content/uploads/2012/10/07_fig1.jpg.

The following is from a United States-based nonprofit research center that provides information on the well-being of children and youth. 2007 statistics are not included for the “reads or pretends to read” skill.



Provided by Child Trends, a research center on children and youth issues.

Source E

Curwood, Jen Scott. "What Happened to Kindergarten?"
Scholastic.com, n.d., www.scholastic.com/teachers/articles/teaching-content/what-happened-kindergarten/.

The following source is excerpted from an online article on the Web site of a company that publishes and distributes children's books.

It's a 21st-century truism that in order for the United States to get ahead in the global economy, we need to upgrade our public schools. Ideally, that should mean ensuring that every child receives an education of the best possible quality. Too often, however, in our culture of fast food, media sound bites, and instant downloads, we mistake faster for better. That assumption has led countless school districts—perhaps even your own—to promote “academic kindergartens” where 5-year-olds are more likely to encounter skill-and-drill exercises and nightly homework than unstructured, imaginative playtime. With so much pressure to teach essential literacy and math skills, many kindergarten teachers, and even prekindergarten teachers say that time for free play and exploration is increasingly limited. . . .

Research consistently backs what early elementary teachers know: Imaginative play is the catalyst for social, physical, emotional, and moral development in young children. With guidance from an observant teacher, kindergartners can use imaginative play to make sense of the world around them—and lay the critical groundwork for understanding words and numbers.

“Play facilitates the growth of children’s reasoning abilities,” says David Elkind, Ph.D., author of *The Power of Play*. Through classifying objects (cars, shells, beads) and through experimentation (water play, clay), children learn to make inferences and draw conclusions. “Children’s questions are a form of mastery play,” says Elkind. “In asking questions, children are creating their own learning experiences.” . . .

Roberta Michnick Golinkoff, Ph.D., is a professor of education at the University of Delaware and the author of numerous books, including *Play = Learning* and *Einstein Never Used Flash Cards*. She argues that play is the primary vehicle that children use to explore their world, learn critical social skills, and grow emotionally.

“But playtime also allows children the opportunity to rough-and-tumble with other children,” Golinkoff adds. A 2003 study from the Kaiser Family Foundation found that children under 6 spend as much time with television, computers, and video games as playing outside. Clearly, the opportunity for physical play is crucial.

At school and at home, children have less time for unstructured play. “Children are used to being entertained by media,” says Cindy Middendorf, a noted national speaker and author of *Differentiating Instruction in Kindergarten*. “But relying on television, movies, and video games, children are pulled away from real imaginative play.” . . .

“Play has been phased out of so many kindergarten classes,” Middendorf says. “But since we’re not getting the academic results we expected, educators are now realizing that they can teach academic standards within the context of play.”

From INSTRUCTOR magazine. Copyright © 2015 by Scholastic Inc. Reprinted by permission of Scholastic Inc.

Source F

Little, Lauren A. *Reading Eagle*. Digital image, 6 Apr. 2014, www.readingeagle.com/news/article/raising-the-bar-in-kindergarten.

The following image is from an online news source.



Courtesy Reading Eagle Company

Question 2

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

In August 1995, environmental historian William Cronon published an essay in the *New York Times* in which he argued for the need to rethink the idea of wilderness in modern culture. Carefully read the following excerpt from Cronon’s essay. Then write a well-developed essay in which you analyze the choices Cronon makes to challenge our habitual ways of thinking about wilderness.

Line
5 Thus it is that wilderness serves as the unexamined foundation on which so many of the quasi-religious values of modern environmentalism rest. The critique of modernity that is one of environmentalism’s most important contributions to the moral and political discourse of our time more often than not appeals, explicitly or implicitly, to wilderness as the standard against which to measure the failings of our human world. Wilderness is the natural, unfallen antithesis
10 of an unnatural civilization that has lost its soul. It is a place of freedom in which we can recover the true selves we have lost to the corrupting influences of our artificial lives. Most of all, it is the ultimate landscape of authenticity. Combining the sacred grandeur of the sublime with the primitive simplicity of the frontier,
15 it is the place where we can see the world as it really is, and so know ourselves as we really are—or ought to be.

20 But the trouble with wilderness is that it quietly expresses and reproduces the very values its devotees seek to reject. The flight from history that is very nearly the core of wilderness represents the false hope of an escape from responsibility, the illusion that we can somehow wipe clean the slate of our past and
25 return to the tabula rasa* that supposedly existed before we began to leave our marks on the world. The dream of an unworked natural landscape is very much the fantasy of people who have never themselves had to work the land to make a
30 living—urban folk for whom food comes from a supermarket or a restaurant instead of a field, and for whom the wooden houses in which they live and work apparently have no meaningful connection to the forests in which trees grow and die. Only people
35 whose relation to the land was already alienated could hold up wilderness as a model for human life in nature, for the romantic ideology of wilderness leaves precisely nowhere for human beings actually to make their living from the land.

40 This, then, is the central paradox: wilderness embodies a dualistic vision in which the human is

entirely outside the natural. If we allow ourselves to believe that nature, to be true, must also be wild, then our very presence in nature represents its fall. The
45 place where we are is the place where nature is not. If this is so—if by definition wilderness leaves no place for human beings, save perhaps as contemplative sojourners enjoying their leisurely reverie in God’s natural cathedral—then also by definition it can offer
50 no solution to the environmental and other problems that confront us. To the extent that we celebrate wilderness as the measure with which we judge civilization, we reproduce the dualism that sets humanity and nature at opposite poles. We thereby
55 leave ourselves little hope of discovering what an ethical, sustainable, *honorable* human place in nature might actually look like.

Worse: to the extent that we live in an urban-industrial civilization but at the same time pretend to
60 ourselves that our *real* home is in the wilderness, to just that extent we give ourselves permission to evade responsibility for the lives we actually lead. We inhabit civilization while holding some part of ourselves—
65 what we imagine to be the most precious part—aloof from its entanglements. We work our nine-to-five jobs in its institutions, we eat its food, we drive its cars (not least to reach the wilderness), we benefit from the intricate and all too invisible networks with which
70 it shelters us, all the while pretending that these things are not an essential part of who we are. By imagining that our true home is in the wilderness, we forgive ourselves the homes we actually inhabit. In its flight from history, in its siren song of escape, in its reproduction of the dangerous dualism that sets
75 human beings outside of nature—in all of these ways, wilderness poses a serious threat to responsible environmentalism at the end of the twentieth century.

* a blank slate, used especially to refer to a mind not yet affected by experiences or impressions

Question 3

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

In a book published in 1999, psychologist Richard DeGrandpre asserts:

When we ruminate about and plan things to come, when we study and work toward some anticipated eventuality, and when we imagine and harbor certain expectations about what the future could, should, or will be like, what we are often doing, albeit unintentionally, is redirecting our consciousness away from the present and into the future. When we do this, there is a tendency, again unintentional, of undervaluing our sense of the present.

How does thinking about the future affect one’s ability to experience and appreciate the present? In a well-written essay, develop a position on the extent to which anticipating and planning for the future affects our capacity to, as DeGrandpre puts it earlier in the same chapter, “appreciate the moment and, ultimately, life as a whole.” Use appropriate, specific evidence to illustrate and develop your position.

STOP

END OF EXAM

THE FOLLOWING INSTRUCTIONS APPLY TO THE COVERS OF THE SECTION II BOOKLET.

- **MAKE SURE YOU HAVE COMPLETED THE IDENTIFICATION INFORMATION AS REQUESTED ON THE FRONT AND BACK COVERS OF THE SECTION II BOOKLET.**
- **CHECK TO SEE THAT YOUR AP NUMBER LABEL APPEARS IN THE BOX ON THE FRONT COVER.**
- **MAKE SURE YOU HAVE USED THE SAME SET OF AP NUMBER LABELS ON ALL AP EXAMS YOU HAVE TAKEN THIS YEAR.**

ACKNOWLEDGMENTS

“The Trouble With Wilderness; or, Getting Back to the Wrong Nature” by William Cronon, from UNCOMMON GROUND, edited by William Cronon. Copyright © 1995 by William Cronon. Used by permission of W. W. Norton & Company, Inc.